

X. L. C. R. EDITION.

To Mr D D WOOD PHILA.

FOUR SONATINAS

FOR
SMALL HANDS



ADAM GEIBEL.

No 1 in G⁴
No 2 in G⁴

No 3 in G⁴
No 4 in G⁴

SONATINAS

For

SMALL HANDS.

No. 4.

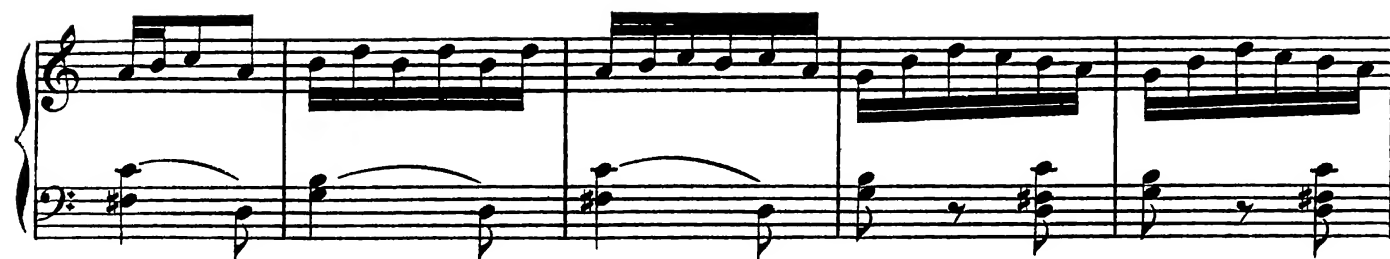
RONDINO.

ADAM GEIBEL.

Allegretto scherzando.

The musical score is written for piano and treble staves. It begins with a piano (*p*) dynamic. The first system shows a melodic line in the treble staff and a supporting bass line. The second system includes a crescendo (*cresc.*) and a decrescendo (*dim.*) marking, followed by a piano (*p*) dynamic. The third system continues with a crescendo (*cresc.*) marking. The fourth system starts with a piano (*p*) dynamic. The fifth system includes a crescendo (*cresc.*) and a decrescendo (*dim.*) marking, followed by a piano (*p*) dynamic. The score is in 3/4 time and features various musical notations including notes, rests, and dynamic markings.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a *mf* marking. The second system includes a *f* marking. The score is written in a key with one sharp (F#) and a 2/4 time signature. The music is characterized by flowing melodic lines in the treble and harmonic support in the bass.



The musical score for Sonatina No. 4, page 5, is presented in five systems. Each system contains a treble and bass staff. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various melodic lines, chords, and dynamic markings. The first system begins with a treble staff melody and a bass staff accompaniment. The second system continues the melody and accompaniment. The third system features a treble staff melody and a bass staff accompaniment. The fourth system includes a treble staff melody and a bass staff accompaniment. The fifth system concludes the page with a treble staff melody and a bass staff accompaniment. The score is marked with dynamics such as *p* (piano) and *mf* (mezzo-forte), and includes a crescendo marking. The page number 5 is located in the top right corner.



Movement di Minuetto.



**TRIO.**

INCOMPARABLY THE BEST—THE KING OF PIANO INSTRUCTORS—ENDORSED BY PRESS AND PROFESSION.

NATIONAL SCHOOL FOR THE PIANO-FORTE.

BY W. F. SUDDS.

It is designed, not only for those who desire to become professional pianists, but also for those who aim to become accomplished amateurs, while for those who are compelled to become self-taught players, it will be found the most valuable aid ever published. We would call attention briefly to the following points:

1. It teaches the first principles of music, partly by means of musical writing lessons, to be filled out by the pupil, affording a much clearer and easier way of overcoming first difficulties than other works of the kind contain.
2. The exercises are more carefully graded, introducing the pupil to but one new feature at a time, while in each case the necessary explanations, which are usually left for the teacher to give orally, are, as far as possible, written in detail.
3. The art of fingering, touch, accent, etc., is more fully treated than in average works.
4. It contains full and complete instructions in Harmony and Thorough-bass, subjects all-important, and yet scarcely hinted at in other Piano-forte Methods.
5. It instructs the student in the principles of vocal accompaniment, including playing from a vocal score, thereby preparing him to be an efficient church organist, when necessary; this, too, is peculiar to the work.
6. It is the only piano school which treats, at any length, on the proper use of the so-called, and much-abused "loud pedal." On this subject alone, the work is of priceless value to the young student.
7. We find among its contents, the subject of musical form, phrasing, etc., made plain and interesting to the pupil.
8. Aside from more than the usual amount of so-called technical matter, there is interspersed a valuable repertoire of piano music, selected from the works of Schubert, Mendelssohn, Mozart, Bach, Beethoven, Rubinstein, Morikowski and others, with explanatory notes concerning the peculiarities and proper performance of each.
9. And last, but not least, is included a dictionary of music, with proper pronunciation of names and musical terms, with biographies of prominent ancient and modern musicians and composers.

Thus the "National School" opens to the student the shortest and best possible road to proficiency, is beyond a doubt, especially when we consider the well-known ability and recognised talent of the editor, as evinced in former works. And after a glance at the foregoing, it is almost superfluous to say that this book contains more than double the amount of musical information found in any other work of the kind.

The following are selected from hundreds of testimonials fully endorsing the above claims:

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In every way I find "National School" the most practical work for that king of instruments—the piano—that has ever been brought to my notice, and I feel that I can say confidently, and without presumption, that it is not only a thorough instructor, but also an encyclopedia, which I can recommend most heartily to the profession.

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I have examined your "National School for the Piano-Forte" with care, and regard it as by far the most comprehensive work of the kind yet issued. It cannot but do good wherever adopted. I hope it may meet the success it deserves.

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This book is all that is claimed for it. Chicago (Ill.) Inter-Ocean.

A valuable book of instruction and reference.

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I am highly pleased with "National School." I think it one of the most complete works on piano technique that I have used. I shall adopt it with my pupils.

H. J. VOITZKE, Cleveland, O.
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HENRY SAGE, Lapeer, Mich.
The use of "National School" should be inter-national, for it has more features of merit than any other similar work. Its illustrations and explanations are a great assistance to the teacher and its many other good things are all appreciated. It is the best.

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I have examined your "National School," and pronounce it an excellent work.

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